

Box 21.C.



Corporation of London Art Gallery.



Catalogue of  
Drawings by Old Masters,  
Medieval Jewellery, and  
Antique Statues.

1895.



Price Threepence.



21. C. .  
London.

CATALOGUE  
OF  
Drawings by the Old Masters

AND OF

Works illustrating the Art of the  
Sculptor-Goldsmit and Gem Engraver  
of the 15th and 16th Centuries,

ALSO OF

Terra-Cotta Figures from Greece and Antique  
Bronze Figures.

ON LOAN AT THE ART GALLERY  
OF THE CORPORATION OF LONDON,  
OCTOBER, 1895.

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J. DOUGLASS MATHEWS, Esq., F.R.I.B.A.,  
CHAIRMAN.  
1895.

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THE Library Committee of the Corporation of London desire to express their thanks to Sir CHARLES ROBINSON and Mr. WILLIAM ROME for the kindness shown by them in allowing the Works of Art, enumerated herein, to be temporarily exhibited at the Guildhall.

The Admission to the Gallery is free.

A. G. TEMPLE,

*Director.*

ART GALLERY OF THE  
CORPORATION OF LONDON,  
GUILDHALL, LONDON, E.C.

*October, 1895.*

*Blades, East & Blades,*

*Printers,*

*23, Abchurch Lane, London, E.C.*

# Drawings by the Old Masters.

15th, 16th, and 17th Centuries.

Lent by SIR J. C. ROBINSON, F.S.A.

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## IN GALLERY II.

- 1 **Bernardino Pinturicchio.** Study for a portion of one of the frescos of the Libreria at Siena; the group on the left in the background represents portraits of Pinturicchio himself, Pietro Perugino, and Raffaelle. This group is not introduced in the fresco.
- 2 **Raffaelle.** Three silver point studies on the same mount, "The Virgin and Child," "Four heads of Saints," and "The Infant Christ." From the Casa Condestabile Collection at Perugia.
- 3 **North Italian School, c. 1490.** Design for the sedilia or choir seats of a church, to be executed in carved wood and Tarsia work.
- 4 **Raffaelle.** Study of two kneeling figures from the life, for a portion of the destroyed picture known as the S. Nicholas of Tolentino dat Citta di Castello, c. 1500. (Other studies for the same picture are in the Lille Collection.)
- 5 **Lorenzo di Credi.** Silver point study of the head of a boy.
- 6 **Raffaelle.** Pen and bistre drawing of a Satyr and two Nymphs.
- 7 **Andrea Mantegna.** Study of two rustic figures. From Sir Joshua Reynold's Collection.
- 8 **Francesco Raibolini (Il Francia).** A Roman Sacrifice.
- 9 **Fra Bartolommeo.** A Holy Family. From Roger's Collection.
- 10 **Andrea del Sarto.** Holy family with boy angels.
- 11 **Titian.** A boy playing a Mandoline. From the Cosway Collection.
- 12 **Filippino Lippi.** Christ and St. John the Baptist. Engraved in facsimile in the last century by Metz: see beneath the engraving, reversed in the impression.

- 13 **Antonello de Messina** (ascribed to). The adoration of the Kings.
- 14 **Lorenzo Lotto**. Portrait head of a lady. From Lord Palmerston's Collection.
- 15 **Baccio Bandinelli**. Study of draped figures. From the Lawrence Collection.
- 16 **Giovanni Bellini**. Head of a boy.
- 17 **Gentile Bellini**. Two portrait studies of men, on the same sheet. For one of the great pictures in the Accadèmia at Venice. From the Marlborough Library Collection.
- 18 **Vittore Carpaccio**. Study of a Gondolier. Painted in one of the pictures in the Accadèmia at Venice. From the Marlborough Library Collection.
- 19 **Vittore Carpaccio**. Head of a man. Study from the life. From the Marlborough Library Collection.
- 20 **Giorgione**. A musical party.
- 21 **Venetian or North Italian School**, c. 1500. The Crucifixion. From the Richardson Collection.
- 22 **Pietro Perugino**. Study of a young man in costume of c. 1500, a portrait of Raffaelle whilst his pupil. This study is for one of the figures in the composition of the Marriage of the Virgin "La Spozalizio," now in the Museum at Caen. From the Condestable Collection.
- 23 **Correggio**. Virgin and child.
- 24 **Giulio Romano**. A peasant ploughing with a yoke of oxen. From Sir Peter Lely's Collection.
- 25 **Correggio**. Study of a flying boy angel, for one of the figures in the frescos of the Cupola of the Duomo at Parma.
- 26 **Pordenone**. The birth of St. John. From Lord Palmerston's Collection.
- 27 **Paul Veronese**. The adoration of the Magi. From Lord Palmerston's Collection.
- 28 **Sebastian del Piombo**. Study of draped figures. From the Holditch Collection.
- 29 **Benvenuto Celliui**. Design for a mace or sceptre. From the Cosway Collection.
- 30 **J. Biscop**, after Gerard Terburg. A trumpeter delivering a letter to a lady. Drawing made from a picture by Terburg.
- 31 **Federigo Baroccio**. The Virgin and child. Study for the picture known as the Madonna del gato in the National Gallery.

32 **Adrian Van Ostade.** Study for the etching known as "Le père de famille."

33 **Alonso Cano.** The Assumption of the Virgin.

34 **Nicholas Poussin.** Christ giving the keys to Peter. The design for the picture in the Louvre.

35 **Nicholas Poussin.** The death of Hyppolytus. From the Lawrence Collection.

36 **Antoine Watteau.** Study of a seated female figure.

37 **François Boucher.** Study of flying amorini.

38 **William Van de Velde.** Sea-piece. Men of War firing a salute.

39 **Jean Baptiste Grenze.** Drawing for the picture in the Louvre known as "L'Accordée de Village."

40 **Adrian Van de Velde.** A farm-yard with cattle. From the Dimsdale Collection.

41 **Meindert Hobbema** (ascribed to). Landscape. The outskirts of a Dutch Village.

42 **Adrian Van de Velde.** Landscape. Peasants with cattle, fording a stream.

43 **Rembrandt.** Study of a composition of Christ brought before Pilate, c. 1635.

44 **Rembrandt.** The repentance of Judas, c. 1640.

45 **Rembrandt.** Study for two men on horseback. c. 1640. From the Richardson Collection.

46 **Rembrandt.** The good Samaritan, c. 1635.

47 **Rembrandt.** Study for the picture in the Louvre; Christ and the disciples at Emmaus. c. 1650.

48 **Rembrandt.** Composition from the history of Tobit. c. 1645. From the Reveley Collection.

49 **Rembrandt.** Joseph telling his dream. c. 1650.

50 **Rembrandt.** The departure of the angel from the family of Tobit. Sketch for the picture in the Louvre. c. 1650?

51 **Rembrandt.** Sketch of a woman sleeping. c. 1660.

52 **Rembrandt.** Study for the head of a woman. c. 1650-60.

53 **Rembrandt.** Christ mocked. c. 1650.

54 **Rembrandt.** Study of a woman's portrait. c. 1650-60.

55 **Rembrandt.** The angel appearing to the shepherds. c. 1640-50.

56 **Rembrandt.** A landscape. c. 1660.

57 **J. Doomer.** A landscape.

58 **Philip de Koninck.** The Schoolmaster. From the Richardson Collection.

59 **Vandyck.** Study for a virgin and child.

60 **Jan Van Eyck.** (Ascribed to.) Portrait of a man. From J. P. Zoomer's Collection.

61 **Hubert Van Eyck.** (Ascribed to.) His own portrait. From J. P. Zoomer's Collection.

62 **Rubens.** After Raffaelle. Drawing in bistre from the cartoon of the miracle of the lame man.

63 **Israel Van Mecken.** A youth and a maiden. From Jonathan Richardson's Collection.

64 **Albert Durer.** St. Lawrence. Drawing for the wood engraving.

65 **Albert Durer.** The Virgin and Child.

66 **Albert Durer.** A female saint holding a chalice. From Lord Palmerston's Collection.

67 **Rubens.** After Giulio Romano. A Roman triumph from one of the frescos of Giulio Romano at Mantua.

68 **Albert Durer.** Ornamental design, probably for a piece of armour, dated 1517.

69 **Albert Durer.** Portrait of a young man.

70 **Rubens.** The Garden of Love. Afterwards carried out in a picture now in the Madrid Gallery. From Lord Aylesford's Collection.

71 **Albert Durer.** Portrait of his brother, Hans Durer.

72 **Rubens.** The companion drawing to No. 43, also in part carried out in the Madrid picture. From Lord Aylesford's Collection.

73 **Albert Durer.** Design for painted decoration for the façade of a house at Brussels made in 1521, during Durer's visit to Flanders. A reference to the execution of this drawing is to be found in Durer's diary.

74 **Rubens.** Allegorical composition. The four quarters of the globe.

75 **Albert Durer.** The Virgin and Child on a throne. Probably drawn during his stay in Venice.

76 **Albert Durer.** The Virgin and Child with infant angels, dated 1524. From the Fountaine Collection.

77 **Rubens.** Landscape. View of a Flemish Chateau.

78 **Rubens.** A landscape. View of a Flemish Chateau.

79 **Albert Durer.** A procession. Design for a part of one of the Triumphs of the Emperor Maximilian, dated 1517. From the Marriette Collection.

80 **Hans Holbein.** Portrait of Henry Earl of Surrey. From the Arundel Collection.

81 **Hans Holbein.** Design for a panel of painted glass, dated 1522 (during Holbein's stay in Basle.)  
It represents the Members of a Guild in proper portraiture at an entertainment.

82 **Michael Angelo.** Finished drawing for the composition known as "The Dream of Human Life." From the Collection of Richard Cosway, R.A.

83 **Michael Angelo.** "Study for the Jonah in the ceiling of the Sistine Chapel." From the Collection of Sir Joshua Reynolds, P.R.A.

84 **Michael Angelo.** "Design for a salt-cellar for the Duke of Urbino." From the Fountaine Collection.

85 **Michael Angelo.** "Two studies for ascending figures in the upper part of the 'Last Judgment' fresco in the Sistine Chapel." From the Collection of Richard Cosway, R.A.

86 **Michael Angelo.** Study of a recumbent female figure, probably for the Medici tombs.

87 **Michael Angelo.** "The Fall of Phaeton," the design made for his friend Tomaso di Cavaleris, c. 1550. From the Esdaile Collection.

88 **Michael Angelo.** "Study for one of the arms of the statue of David." Also showing the bones in the same position, c. 1504.

89 **Michael Angelo.** "Ganymede." From the Collection of Sir Thomas Lawrence, P.R.A.

90 **Michael Angelo.** Study for the Annunciation. From the Collection of Sir Thomas Lawrence, P.R.A.

91 **Michael Angelo.** A "Pieta" The dead Christ upheld by the Virgin and Angels. From the Casa Buonarotti and Lawrence Collections.

92 **Michael Angelo.** The Holy Family.

93 **Michael Angelo.** Anatomical study. Probably from a dissection by the anatomist Michael Angelo della Torre, c. 1500-10.

94 **Raffaelle.** Study for one of the figures in the composition known as "Lo Spozalizis" at Milan; one of the suitors breaking the wand across his knee. This is the only drawing known for the picture.

95 **Raffaelle.** "Pope Leo X carried in procession." Study for portions of two of the frescoes of the Stanze of the Vatican. This composition was adopted with many variations partly in the Heliodorus and partly in the Saracens at Ostia.

96 **Raffaelle.** A kneeling figure. Study for a figure in one of the small predella pictures for the Citta di Castello picture; the predella picture itself is in the Collection of the Academy at Lisbon.

97 **Raffaelle.** Study for a composition of the Holy Family, c. 1515-20. From the Collection of Sir Thomas Lawrence. No picture from this study is known.

98 **Leonardo da Vinci.** Study of the head of a man clad in skins.

99 **Titian.** Head of a monk.

100 **Bernardino Luini.** Study for the head of an angel.

## Antique Marbles.

Lent by SIR J. C. ROBINSON, F.S.A.

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### IN GALLERY II.

101 Marble bust of Sappho. Antique Greek work.

102 Bust of a fawn in Egyptian basalt. Antique Greek work found in Egypt.

103 Marble bust of Demosthenes. Antique Greek work.

104 Marble bust of a Greek poet or philosopher. Antique Greek work, the bronze pedestal is of Italian work, made for it in the first half of the 17th century. Formerly in the collection of Don Luis de Haro, Spanish Viceroy of Naples, c. 1650.

Collection of Works mainly  
Illustrating the Art of the Sculptor-Goldsmit  
and Gem-Engraver.

Chiefly of the 15th and 16th centuries.

Lent by SIR J. C. ROBINSON, F.S.A.

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The objects contained in the five cases labelled A, B, C, D, E, were previously exhibited at the winter Exhibition of the Royal Academy this year; and at the request of the Worshipful Company of Goldsmiths, and with the concurrence of the Corporation, they have been transferred, with some addition to the Guildhall Gallery, for a further period of exhibition to the public.

CASE A. IN GALLERY II.

1. A. BOOK OF PRAYERS.

Gold enamelled cover. Reputed to be the prayer-book of the Emperor Charles V. The manuscript contents, in the Spanish language, are the confession of faith of the Emperor, ("*Protestacion del Imperador Carlos,*") a prayer to the Virgin and to the Guardian Angel. On the inside of the cover are two illuminations, the Virgin and Child, and a Saint with a sword. c. 1550—1560.

B. POMANDER OR SCENT-CASE.

Enamelled gold. In the form of an armillary sphere, containing a bezoor stone. Spanish, c. 1540—1550.

This jewel, kept for many generations as an heirloom in the family of the Marqueses of Monroy, of Caceres in Spain, was reputed to have been given by the Emperor Charles V to Hernan Cortes, the conqueror of Mexico. It was brought into the Monroy family by intermarriage with a lady of the family of the Marqueses de la Conquista, of the neighbouring city of Truxillo, lineal descendants of Cortes.

C. PENDANT JEWEL.

"*The Lesser George,*" or, BADGE OF THE ORDER OF THE GARTER, worn by the Earl of Strafford, Minister of King Charles I. The enamel of St. George and the Dragon on the reverse was copied from the small picture by Raphael in the royal collection, sold after the execution of the king, and now in the Louvre.

This jewel, together with the "*Greater George,*" was preserved as an heirloom by the descendants of Lady Anne Wentworth, eldest daughter of Strafford until c. 1860—1870.

## D. PENDANT JEWEL.

Enamelled gold. BADGE OF THE ORDER OF THE BATH. This badge of the Order is of English or Scottish work of the beginning of the reign of James I, and is believed to have been made to be worn by the king.

## 2. A. RELIQUARY.

Silver-gilt and rock-crystal. In the form of a thurible. German, c. 1350.

## B. SPOON.

Silver-gilt. The handle formed by a figure of St. Christopher; the bowl elaborately engraved. German, c. 1450.

## C. DIPTYCH.

Silver-gilt frame. On the front side a rilievo of the ANGELIC SALUTATION, in carved bone. Venetian, c. 1480.

## 3. A. PECTORAL CROSS.

Gold enamelled. English, c. 1530—1540.

## B. PECTORAL CRUCIFIX.

Gold enamelled, set with table diamonds. A monk kneeling at the foot of the Cross. Spanish, c. 1580.

## C. PECTORAL CROSS.

Gold, enriched with cloisonné translucent enamels. Spanish, c. 1580.

## D. PENDANT JEWEL.

Gold enamelled. BADGE OF THE ORDER OF ST. MICHEL. French, c. 1540.

## E. PENDANT JEWEL.

Gold enamelled. DIANA WITH A DOG. Italian, c. 1570.

## F. PENDANT JEWEL.

Gold enamelled. In the form of a lizard or chameleon, encrusted with opals. Italian, c. 1560.

## G. PENDANT.

Gold enamelled. In the form of a green lizard, set with rubies. Italian c. 1560.

## H. PENDANT JEWEL.

Gold enamelled. In the form of an anchor, set with table diamonds. English, first quarter of the 17th century.

## I. PENDANT JEWEL.

Gold enamelled, set with rubies. French or German, first half of the 17th century.

## 4. A series of eight Gold enamelled Jewels of the 16th and 17th centuries.

## A. PENDANT JEWEL.

Set with an onyx cameo of the NATIVITY. German work, c. 1600.

## B. CAMEO.

Onyx. HEAD OF MEDUSA. Antique Roman. The enamelled setting of intertwined serpents is of Italian Cinque Cento work.

## c. PENDANT.

Two peach-stones, carved with minute scriptural subjects, set in enamelled gold. The carved stones open on hinges and disclose an onyx cameo and other ornaments in the interior. Italian, c. 1570.

## d. PENDANT JEWEL.

Gold. Italian, first half of the 16th century.

This jewel was recently dredged up in one of the canals of Venice. It was originally enamelled.

## 5 a. PENDANT JEWEL.

Gold enamelled. A phoenix in the centre. Italian, c. 1560.

## b. PECTORAL CROSS.

Enamelled gold, set with shaped table diamonds. Spanish, c. 1540.

This jewel was one of the principal pieces in the collection of votive jewels preserved in the treasury of the Cathedral of Nuestra Señora del Pilar, in Saragossa. The entire collection was sold by the chapter of the cathedral about 1875, to furnish funds for the completion of the fabric of the church.

## c. MEDIÆVAL JEWEL.

Circular, gold enamelled. AN ANGEL HOLDING AN INSCRIBED SCROLL. On the reverse an engraved half-length figure of St. John the Evangelist. French or Spanish, c. 1350.

## d. JEWEL.

Circular, silver-gilt enamelled, with translucent painted enamels of half-length figures of saints, and religious inscriptions. North Italian work, probably Milanese, by a goldsmith of the following of Leonardo da Vinci, c. 1490.

## e. PENDANT.

Enamelled gold. With a figure of a couchant lamb, the body formed by a "perle baroque." Italian, c. 1540-1560.

## f. PENDANT JEWEL.

French, c. 1500-1520.

Found in the Seine in Paris.

## g. SMALL CROSS.

Enamelled gold, set with table diamonds. Italian or Spanish, c. 1580.

## 6 a. PENDANT JEWEL.

From a string of pearls, gold enamelled, set with an intaglio in heliotrope. Italian, c. 1570.

## b. PENDANT JEWEL.

Gold, decorated with cloisonné enamel work and gems. Spanish work, probably by a goldsmith of Barcelona. c. 1500.

## c. PENDANT.

In the form of a ship, the hull formed of mother-of-pearl. Spanish, c. 1570-1580.

Brought from Ireland, and conjectured to have formed part of the spoil of the Spanish Armada.



D. PENDANT JEWEL.  
Gold, with cloisonné enamel work. In the form of a ship, with a cabochon balas ruby and two emeralds attached. Spanish, c. 1560.

7 A series of Ten objects, including four Pectoral Crosses of Spanish 16th century work, and two engraved silver-gilt Devotional Medallions; the latter German work of the early part of the 16th century.

8 A. DESIGN.  
Original design for three pendant jewels. German, c. 1530.  
Probably a diploma Drawing ("deesin de maistre") made on the reception of the artist goldsmith as a member of his guild.

B. CAMEO.  
Onyx. Regardant portraits of the EMPEROR MAXIMILLIAN AND HIS WIFE, MARY OF BURGUNDY. Italian (?), c. 1480-1490.

c. CAMEO.  
Onyx. VIRGIN AND CHILD. German or Flemish, c. 1480.

D. SEAL.  
Enamelled gold. The seal of King George I, when Elector of Hanover. Believed to be by the Dresden goldsmith Dinglinger, c. 1700-1720.

E. THREE CAMEOS.  
Onyx. Originally the centres of badges or "*Lesser Georges*" of Knights of the Garter, taken from the jewels which have been surrendered and dismounted on the deaths of the respective knights to whom they belonged. 17th century.

F. JEWEL CAMEO.  
In enamelled gold mount. Italian, 16th century.

9 A Series of Eight Gold Enamelled Jewels, &c., chiefly of Spanish 17th century work.

A. PENDANT JEWEL.  
Gold enamelled. THE "VIRGIN DEL PILAR" OF SARAGOSSA.

B. TRIANGULAR JEWEL.  
Both these are the work of Aragonese or Catalonia goldsmiths, probably of Saragossa, of the early part of the 17th century.

10 A. PENDANT.  
Enamelled gold. BADGE OF THE ORDER OF MALTA. Italian, first half of 17th century.

II. RELIQUARY.  
Crystal and gold enamelled Jewel. Spanish, c. 1580.

c. RELIQUARY.  
Oval jewel. Spanish, c. 1580.

D. "LACIS" JEWEL.  
Spanish, c. 1660.

- E. "LACIS" JEWEL.  
Gold filigree, set with a sapphire. Spanish, c. 1660.
- F. RELIQUARY.  
Gold enamelled pendant. Spanish, c. 1600.
- G. PENDANT JEWEL.  
Gold enamelled. French, Louis XIII period.
- H. RELIQUARY.  
Spanish crystal, c. 1600.
- I. LOCKET.  
Cameo. EQUESTRIAN FIGURE OF GUSTAVUS ADOLPHUS. German, c. 1650.
- J. LOCKET.  
With a small crucifix. Spanish 16th century.
- 11 A Series of Twelve Objects, chiefly Painted Enamels on Gold, 17th and 18th centuries.
  - A. RELIQUARY.  
Gold. Oblong, with a bas-relief enamel of the NATIVITY. Italian or French, c. 1600-1630.
  - B. BAS-RELIEF.  
Small oval enamel on gold. c. 1600-1630.
  - C. ARCHED TOP DEVOTIONAL PICTURE.  
Enamel on gold. German, first half of 17th century.
  - D. PAIR OF BRACELET SNAPS.  
Enamelled. French, c. 1750.
- 12 Nine Enamelled Gold Jewels of various origin. 16th and 17th centuries.
  - A. RELIQUARY.  
Lantern-shaped. Spanish, c. 1580.
  - B. POMANDER OR SCENT-CASE.  
German, c. 1600.
  - C. D. TWO JEWELS.  
Enamelled. In the form of skulls, opening on hinges, with devotional subjects in the interior.
- 13 FIVE HAT-MEDALLIONS.  
Enamelled gold and cameos. Italian, first half of 16th century. Of these, A is from the design of Francesco Francia the painter.
- 14 TEN FINGER-RINGS.  
Of various origin, chiefly 17th and 18th century work.
- 15 EIGHT FINGER-RINGS.  
Enamelled gold. Italian and German, chiefly 16th century work.

## 16 SEVEN FINGER-RINGS.

Enamelled gold. Italian, 16th century work.

## 17 NINE FINGER-RINGS.

Enamelled gold. Of Italian, German, Spanish and other origin, chiefly of the 16th century.

## 18 NINE FINGER-RINGS.

Enamelled gold. Italian, French and German, 17th century.

## 19 FOURTEEN FINGER-RINGS.

English, French and others, mostly of the 18th century.

## 20 SMALL METALLIC MIRROR.

In carved boxwood frame. By the Flemish sculptor, Vredeman de Vries, middle of the 16th century.

## 21 STANDING RELIQUARY CROSS.

Reputed to contain a portion of the wood of the true Cross. The stem silver gilt and enamelled, the upper portion containing the relic, is gold enamelled, and set with cabochon sapphires and rubies. The cross bears the arms, several times repeated, of Robert of Anjou, King of Hungary, 1309-1343. It also bears the Imperial Austrian arms, probably added c. 1520.

This cross was probably made in France, by the order of Robert of Anjou, for his private chapel, or for presentation to a church in Hungary, and on the union of Hungary with Austria, under Ferdinand, King of the Romans, it was removed to Vienna.

## 22 STATUETTE.

Carved wood gilt and painted ("Estofado"). VIRGIN AND CHILD. By Alonso Cano.

## 23 STATUETTE.

Ivory. ST. GEORGE AND THE DRAGON. French or Burgundian (Dijon), c. 1450.

## 24 PYX OR CIBORIUM.

Gilt Metal. Italian, c. 1500.

## 25 CHALICE.—

Silver and gilt metal. Made at Anghiari, in Tuscany, 1572.

On this chalice being recently repaired there was found inside the foot a small piece of paper, with an inscription in Italian, of which the following is a translation: "In the Annals of the town of Anghiari, vol. ii, p. 185, may be read the following memoir: 'Whereas the Jews resident in Anghiari were compelled, on the feast of St. Martin, to furnish a prize ("correre un palio") for a footrace of the value of 90 soldi, therefore to do away with the remembrance of that folly, on the 10th August, 1572, the value of the prize was commuted into a chalice, bearing the arms of the city, the bowl to be of silver gilt and it was presented to the sacristy of St. Francis of the Cross, where down to the present day it may be seen.' The present memoir was extracted by the Very Rev. Signor Provost Niccola Tuti, and consigned to me for preservation, and to that end, on the 15th of June of the year 1829, I placed it under the enamelled plaque in the foot of the chalice in question, that by this means might be handed down to posterity the memory of this fact, as it may be found in the annals of Taglieschi.—PIETRO BIAGIOTTI, Capellano Sacristan, his signature in his own handwriting."

**26 EQUESTRIAN STATUETTE.**

Silver. The EMPEROR FERDINAND II OF AUSTRIA. Vienna, 1619-1637.

**27 BÉNITIER.**

Rock-crystal mounted in silver-gilt. Representing CHRIST AND THE SAMARITAN WOMAN AT THE WELL. French Renaissance, c. 1530.

**28 KNIFE AND FORK.**

With carved ivory hilts. Believed to be by Lucas Faidherbe, of Brussels, a scholar of Rubens, c. 1630.

**29 POMANDER OR SCENT-CASE.**

Silver inlaid with niello-work. In the interior are inscriptions in Longobardic characters relating to classical deities. Italian, probably Florentine, c. 1280.

**30 BOX.**

Gold, enamelled in relief. French, Louis XIII period.

**31 SEAL.**

Set with a large engraved emerald, with the arms of the Marqueses of Monroy of Caceres in Spain. c. 1600.

**32 SMALL ONYX FLACON.**

With stopper formed as a bunch of grapes, in emerald. French, second half of 18th century.

**33 HAND-MIRROR.**

Silver engraved. French, first half of 17th century.

**34 SNUFF-BOX.**

Gold and mother-of-pearl. French, c. 1720.

**35 SMALLER SNUFF-BOX.**

Gold and mother-of-pearl. French, c. 1720.

**36 CIRCULAR BOX.**

Silver. With a group of shells on the cover. French work, c. 1750.

**37 CASE FOR RINGS.**

Stamped leather. French or German, c. 1600.

**38 CASE.**

Probably for a standing watch. Stamped leather. Italian (?) c. 1600.

**39 PAIR OF TERMINAL FIGURES.**

Silver-gilt. Spanish work, c. 1550. Believed to be fragments from the Custodia, or sacrament shrine, of the Cathedral of Cuenca, in Spain, the work of the celebrated goldsmith Becerril, of that city.

The Custodia was melted down by the French General, Caulaincourt, in 1808. Other fragments of the work, saved at the time by the local goldsmith employed to dismount the work, are in the South Kensington Museum.

40 HAND-MIRROR.  
Filigree silver work. French or Italian, 17th century.

41 BONBONNIÈRE.  
Gold enamelled. French, Louis XIV period.

42 HOURGLASS.  
Gold embroidery work on cut paper. Italian, second half of 16th century.

43 TRIPYCH.  
Carved boxwood. Veneto-Slavonic, from Dalmatia, c. 1490.

44 PLAQUE.  
Carved ivory. THE ORDINATION OF AN ECCLESIASTIC. Probably from a portable altar ("superaltare"). German, 11th century.

45 TWO PLAQUES.  
Carved ivory. THE TWELVE APOSTLES. Probably originally from a portable altar. German, 10th or 11th century.

46 THREE PLAQUES.  
Carved ivory. Originally from book-covers. 11th century.

47 TWO PLAQUES.  
Carved ivory. A. German, 10th or 11th century. B. Ancient Hindoo work.

48 SMALL CASKET.  
Old Chinese porcelain, mounted on or-molu. French work, first half of 18th century.

## CASE B. IN GALLERY II.

49 LECTERN.  
Gilt bronze. Spanish work, c. 1520. Believed to be by the goldsmith Becerril, of Cuenca.  
Formerly belonging to one of the private chapels in the Cathedral of Valencia.

50 MANUSCRIPT BOOK.  
Bound in crimson velvet, with mountings of silver-gilt. The ordering of the admission of certain magistrates of the city of Toledo. Spanish, dated 1590.

51 EMBROIDERED LECTERN CLOTH. ("Antependium.")  
Spanish, c. 1530.

52 CASKET.  
Silver parcel-gilt. Italian, c. 1520

## 53 CASKET.

Carved ivory, with lock and hinges in gold, set with cabochon sapphires. Indo-Portuguese, made at Goa, c. 1540, to contain the consecrated oils for baptism and extreme unction.

## 54 PYX or CIBORIUM.

Ivory, mounted in gilt and engraved metal. North of France or Flanders, c. 1200-1250.

## 55 ENGRAVING.

Appliquéd work on a gold ground, under glass, representing the ANGELIC SALUTATION. German, c. 1480.

## 56 SERIES OF PLAQUES.

Champ levé enamel, mounted as a tablet. 12th century. Acquired at Burgos de Osma, Spain.

## 57 PAX.

Venetian Gothic, c. 1450.

## 58 TABERNACLE.

Ivory carving. THE ANGELIC SALUTATION. French work, second half of 13th century. The carved wood tabernacle is of English origin, of second half of 15th century.

## 59 SIX PLAQUES.

Carved ivory. 13th and early 14th centuries.

- A. A King and Queen on their thrones, under Gothic canopies. Believed to be Edward II and his Queen Isabella of France. English, c. 1300-1320.
- B. One Leaf of a pair of Writing Tablets. Romance subjects. French, c. 1300.

## 60 SIX CARVED IVORIES of the 13th and early 14th centuries.

The series comprises a devotional Triptych and two circular Mirror-covers. French work.

## 61 TWO PLAQUES.

Ivory. French Gothic. Second half of 13th century.

## 62 THIRTEEN SPECIMENS OF CUT STEEL WORK.

17th and 18th centuries. Italian, French and English.

## 63 MEDALLION.

Bronze. LOUIS XII AND ANNE OF BRITTANY. French, first half 16th century.

## 64 BOWL.

Silver. English, c. 1580.

## 65 EIGHT FINGER RINGS.

Gold. Of various epochs, chiefly Italian and German, 16th and 17th centuries.

66 EIGHT FINGER RINGS.  
Gold. Medieval and Renaissance periods.

67 NINE RINGS.  
Gold. Medieval, comprising several of English origin of the 13th, 14th, 15th and 16th centuries.

68 SMALL CASKET.  
Silver filigree. German, c. 1520.

69 SMALL CUP.  
Onyx. Antique Roman work.

70 SMALL CASKET.  
White enamel and gold. French or German, second half of 17th century.

71 PAIR OF CUPS.  
Enamel on silver or copper. German, c. 1700.

72 BOX.  
Gold enamelled, in the form of a shell. Indian, 17th or 18th century.

73 SMALL FLACON.  
Carved ivory. Italian, 17th century.

74 SNUFF BOX.  
Rock-crystal and gold. French, second half of 18th century.

75 SNUFF BOX.  
"Vernis Martin" lac-work. French, early 18th century.

76 BONBONNIÈRE.  
Tortoiseshell and gold filigree. Italian, c. 1700.

77 CIRCULAR BOX.  
"Vernis Martin" lac-work. French, 18th century.

78 ÉTUI.  
Incised leather. Italian, 16th century.

79 PRAYER-BOOK.  
With silver mounts. French, c. 1660.

80 BOX.  
Formed of a shell cut "en camée" and mounted in gold. French, first half of 18th century.

81 FLACON.  
Carved ivory. Grotesque heads. Italian, second half of the 17th century.

82 CIRCULAR BOX.  
Carved ivory. Dutch, c. 1720.

83 SQUARE BOX.  
Carved ivory. Dutch, c. 1750.

## 84 CIRCULAR BOX.

Carved ivory. Dutch, c. 1720.

## 85 SMALL CYLINDRICAL FLACON.

Mounted in enamelled gold. French, c. 1600.

## 86 POMANDER.

Silver. German, c. 1580.

## 87 SMALL FLACON.

Onyx, gold mounted. Italian, 16th century.

## 88 BOX.

Massive gold, set with turquoise. Ancient Chinese. Part of the spoil from the Summer Palace at Pekin.

## 89 CUP AND COVER.

Silver-gilt. English Elizabethan work.

## 90-91 TWO PURSES.

Embroidered. French, 17th century.

## 92 SNUFF-BOX.

Carved boxwood, in the shape of the head of a pug dog. English or French, c. 1730.

## 93 SCENT-BOTTLE.

Dresden porcelain, with gold stopper, c. 1720.

## 94 SNUFF-BOX.

Agate, mounted in gold repoussé work. French, c. 1730.

## 95 DEVOTIONAL PLAQUE.

Carved ivory. Spanish Gothic. Early 15th century.

## 96 SNUFF-BOX.

Carved boxwood, in the shape of the head a pug dog. c. 1730.

## 97 SNUFF-BOX.

Tortoiseshell and gold piqué work. French, c. 1720.

## A. IVORY CARVING.

A skeleton. German work, first half of 17th century.

## B. TWO PLAQUES.

Carved ivory. French, 13th century.

## C. IVORY PLAQUE.

THE CRUCIFIXION. French, 13th century.

## D. CARVING IN BONE.

SILENUS. Originally part of a powder-flask. Copied from a bronze rilievo ascribed to Donatello.

## CASE C. IN GALLERY II.

## 98 APPLIQUÉ RILIEVO.

Repoussé work in gold on a ground of black glass. In ebony frame, enriched with arabesques in gold "estofado" work. By the Venetian goldsmith Maestro Cesare di Treviso. Signed, "Opus Cesaris Tar. Veneti."

This rilievo, which retains its original mounting and frame, was executed for King Philip II of Spain. It was presented by the king in the year 1566 to the General of the Order of Augustinians in Spain, and by the latter at his death bequeathed to the Augustinian convent at Ocana, province of Toledo, from whence it was recently obtained.

## 99 ROSE-WATER SALVER.

Silver-gilt. Decorated "en repoussé" in high relief. The figure subjects in the raised centre represent combats betwixt Christian knights and Moriscos. Spanish or Portuguese, c. 1490.

## 100 BOWL OR SALVER.

Silver parcel-gilt. In repoussé work. Spanish, c. 1450.

## 101 BOWL.

Silver, with ornamentation in repoussé. Italian Quattro Cento work. The "imprint" of arms in the centre, originally enamelled, was added about the middle of the succeeding century.

This bowl was recently dredged up from one of the canals in Venice.

## 102 MEDALLION.

Bronze. LOUIS XIV OF FRANCE. By the sculptor-goldsmith Bertinet, c. 1700.

## 103 MEDALLION.

Gilt bronze. ISABELLA OF CASTILLE, Queen of Spain, c. 1500. The face and bust "cold enamelled," or painted ("estofado"), in the Spanish manner. Probably the work of one of the eminent Spanish sculptor-goldsmiths of the period. This medal is a unique example.

## 104 GROUP.

Bronze. HERCULES AND CACUS. By Giovanni di Bologna, c. 1600.

## 105 STATUETTE.

Bronze. Anatomical figure. From the design of Michel Angelo, and probably cast and chased from an original wax model by him. The figure is that of one of the archers in the engraved composition, after M. Angelo's drawing, known as *Gli Arcieri*. First half of 16th century.

## 106 CASSOLETTE OR PERFUME-BURNER.

Damascene work in gold and silver on bronze, 13th or 14th century.

## 107 DOOR-KNOCKER.

Bronze. Italian, c. 1560.

108 CASSOLETTE OR PERFUME-BURNER.  
Gilt metal. Venetian, c. 1550.

109 CALVARY.  
Carved boxwood. Flemish, c. 1500-1520.

110 Thirteen various objects in Goldsmith's work, mainly of the 18th century.

111 Seven various objects, the most notable being—  
A. RILIEVO.  
Silver. THE CRUCIFIXION. Spanish, c. 1550.

B. PLAQUE.  
Limoges enamel. In its original gilt metal frame, engraved in arabesque work at the back. French, c. 1530.

112 FOURTEEN OBJECTS OF BIJOUTERIE.  
Mainly of the 17th century.

113 EIGHT WATCHES.  
Enamelled. French and English work of the 18th century.

114 Six Various Objects.  
A. DEVOTIONAL TRPTYCH.  
Gilt metal, with enamelled background. German Gothic, early 15th century.  
B. CIRCULAR ENAMEL ON COPPER.  
ST. JEROME. North Italian, c. 1480-1500.

115 Six Various Objects.  
A. B. MARRIAGE MEDALS.  
Silver. Flemish or Dutch, dated 1558.

116 THREE SNUFF-BOXES.  
Gold chased. French, period of Louis XV.  
TWO SMALL BOXES.  
Enamelled on gold. French (?), Louis XIII period.

117 FIVE SNUFF-BOXES.  
Enamelled and chased gold. French, Louis XV and XVI periods.

118 STATUETTE.  
Bronze. MINERVA. Antique Greek or Roman work, believed to have been found at the site of the ancient Aquileia, near Venice.

119 SMALL STATUETTE OF A YOUNG GIRL.  
Bronze. Antique Greek.

120 MINIATURE GROUP.  
Bronze. LAOCOON. Italian, first half of 16th century.

121 STATUETTE.  
Bronze. Antique Roman. VICTORY.

122 STATUETTE.  
Bronze. VENUS. Italian, first half of 16th century.

123 SMALL RELIQUARY CASKET.  
Rock-crystal, mounted in gold. Spanish, second half of 16th century.

124 BONBONNIÈRE.  
Tortoiseshell, inlaid with gold arabesque ornamentation. In the interior is a painted miniature of Philip V, the first Bourbon King of Spain, c. 1720-1730.

125 CAMEO.  
Onyx. Bust of MINERVA. Antique Roman, on pedestal of lapis lazuli, of 18th century adjustment.

126 ALTO-RILIEVO.  
Bronze. THE CRUCIFIXION. By Donatello. Florentine, first half of 15th century.

127 BOXWOOD CARVING.  
THE VIRGIN AND CHILD. By a German artist, c. 1500.  
A. BOXWOOD RILIEVO.  
THE BAPTISM OF CHRIST. Flemish, c. 1480.

128 TWO PANELS.  
Arabesque, gold etched work on glass. German, c. 1600.

129 RILIEVO.  
Lithographic stone. German, c. 1530.

130 SNUFF-BOX.  
Agate, mounted in gold. French, 18th century.

131 ASTROLABE.  
Enamelled silver. Indian, 17th or 18th century.

132 ALTO-RILIEVO.  
Lead or pewter. LUCRETIA KILLING HERSELF. With inscriptions in engraved bronze. Italian, ascribed to Lorenzo Ghiberti, first half of 15th century.

133 BOX.  
Enamelled in silver. Indian.

134 SNUFF-BOX.  
Tortoiseshell and gold. In the form of a galley. Italian, c. 1700.

135 VINAIGRETTE..  
Gold chased. French, c. 1790.

136 SMALL BOX.  
Onyx. Italian, c. 1600.

137 CIRCULAR BOX.  
Straw mosaic. Dutch, 18th century.

## 138 BOX.

Shell carved. Italian, 16th century.

## 139 SHUTTLE.

Carved ivory. French or Dutch, 18th century.

## 140 BOX.

"Vernis Martin" work. French, 18th century.

## 141 ÉTUI. (Or Needle-case).

Carved ivory. French, 18th century.

## 142 BOAT-SHAPED BOX.

Agate, mounted in gold. 18th century work.

## 143 PIPE.

Carved ivory. Venetian. Second half of 17th century.

## 144 BOX.

Enamelled silver. Indian.

## A. SMALL TWO-HANDED CUP, OR "TAZZA."

Green jasper. Antique Roman.

## B. SMALL BOAT-SHAPED CUP.

Fine Sardonyx. Antique Roman.

## CASE D. IN GALLERY II.

## 145 WAX MODEL.

Prepared for "cire perdue" casting in bronze. Italian, 15th century.  
The original is by Donatello.

## 146 A. MEDALLION.

Bronze. FEDERIGO, DUKE OF URBINO, c. 1475, made to commemorate his election to the Order of the Garter. By the Florentine sculptor Bertoldo, scholar of Donatello. Unfinished.

## B. MEDALLION.

Boxwood. By or from a drawing by Albert Dürer. Dated 1526.

## C. ORIGINAL MODEL.

Gilt bronze. For the great seal of Cardinal Giulio de' Medici, afterwards Pope Clement VII. Probably by Maestro Lautizio di Perugia.

## D. MEDAL.

Bronze. By an Augsburg goldsmith, c. 1530.

## 147 RELIEVO.

Bronze. Bacchanalian subject. French, c. 1770. Attributed to Clodion.

147a Antique Greek Lady's Necklace, found in a tomb at Broussa, Asia Minor.  
Probably 1st or 2nd century B.C.

## 148 PLAQUE.

Bronze. The lid of a casket, or "calamaio." Attributed to Caradosso of Milan, c. 1500.

## 149 A. RELIEVO.

Alabaster of Volterra. Probably prepared as a type for a bronze plaquette. c. 1500.

## B. ORIGINAL DESIGN FOR A RILIEVO.

By the same hand. A series of Drawings, of which the present specimen formed one, is in the Museum at Lillie. They are there ascribed to Giacomo Francia.

## C. PLAQUETTE.

Moulded blue glass. Italian, first half of 16th century.

## 150 SEVEN PLAQUETTES.

Bronze. Italian, 15th and 16th centuries.

## 151 NINE PLAQUETTES.

Bronze. Italian, 15th and 16th centuries.

## 152 ELEVEN PLAQUETTES.

Bronze. Italian, 15th and 16th centuries.

## 153 THIRTEEN PLAQUETTES.

Bronze. Italian, 15th and 16th centuries.

## 154 FIFTEEN MEDALLION PLAQUETTES.

Bronze. These are cast from, or prepared models for, gold-enamelled hat-medallions (*see* Case A, No. 13).

## 155 CARVING IN WOOD.

THE VIRGIN AND CHILD, WITH ANGELS. Spanish, dated 1536.

## 156 DAGGER.

The hilt and sheath is chiselled and gilded steel, decorated with scroll foliage; the Imperial eagle, with escutcheons of the arms of Austria are twice repeated on the hilt; German work; c. 1520-30. The design is believed to have been by Hans Holbein, by whom several original drawings of similar daggers are extant. From the armorial bearings, there can be little doubt that the dagger was made for the Emperor Charles V. It has been recently acquired from Madrid.

## CASE E. IN GALLERY II.

## 160 TWENTY-TWO CAMEOS.

Antique Greek and Roman.

## 161 Ten Antique Greek and Roman Intaglios

## A. INTAGLIO.

VENUS ON A SEA MONSTER. Signed by the Greco-Roman gem-engraver, Hyllas.

## B. INTAGLIO.

SCYLLA KILLING A MARINER.

## C. INTAGLIO.

VENUS. Roman work, in very low relief.

## 162 Fifteen Antique Greek, Roman, and Byzantine-Greek Cameos. The most important are:—

## A. CAMEO.

WARRIOR STRIKING DOWN A BARBARIAN. From the Collection of Lorenzo de Medici, and bearing his collector's mark engraved upon it.

## B. CAMEO.

VICTORY DRIVING A BIGA.

## C. CAMEO.

CUPID BEARING THE *ÆGIS* OF MINERVA.

## D. CAMEO.

HEAD OF MEDUSA, within an olive or myrtle wreath.

## 163 Ten Antique Greek and Roman Intaglios.

## A. INTAGLIO.

THE HELMET OF PYRRHUS. A celebrated gem, long known under the above appellation. The engraving is Greek work, and the stone is unique, being a combination in two separate layers of red jasper and plasma or chrysolite.

## B. INTAGLIO.

Head of a young man. Greek work of the epoch of Pyrgoteles. Engraved on beryl in very low relief.

## C. INTAGLIO.

Head of a young man. Greek work, on an opaque black jasper.

## D. INTAGLIO.

VICTORY WRITING ON A SHIELD. Amethyst. Greek work.

## 164 SIXTEEN CAMEOS.

Antique Greek and Roman epochs. Of these, A, B, C, D, and E are the most noteworthy. A is from Egypt.

## 165 TWENTY-EIGHT INTAGLIOS.

Antique Greek and Roman.

## 166 Thirteen Antique Greek and Roman Cameos.

## A. CAMEO.

Head of TIBERIUS. In limestone, enamelled with the Egyptian green cupreous glaze. Recently found in Egypt.

## B. CAMEO.

Onyx. *EUROPA*. Green work, obtained from Egypt. This is an unfinished work showing the method or progress of cameo-cutting in antiquity.

## C. CAMEO.

Head of *MEDUSA*. Græco-Roman work, in its original gold setting, The material is green glass paste in imitation of emerald.

167 Nineteen antique Greek and Roman Cameos. The most important are:—

## A. CAMEO.

Head of *MEDUSA*.

## B. CAMEO.

Head of *TIBERIUS*.

## C. CAMEO.

Head of *DRUSUS* (?).

168 FORTY-ONE INTAGLIOS.

Antique Greek and Roman.

169 TWELVE SCARABÆI.

Early Greek and Roman.

170 TEN SCARABÆI.

Early Greek and Etruscan.

171 ELEVEN RINGS.

Antique Greek and Roman. In their original state as found.

172 TEN RINGS.

Antique Greek and Roman. In their original state as discovered. Of these, A was found in the Greek island of Milo, in the place where the marble statue known as the *Venus of Milo* had previously been found. It is of Greek work, and in its original gold mounting.

173 TEN CAMEOS.

Chiefly of the 16th and 17th centuries.

174 TEN CINQUE-CENTO CAMEOS AND INTAGLIOS.

175 THIRTEEN CAMEOS.

Chiefly of Italian origin, of the 16th and 17th centuries.

176 THIRTY-TWO CAMEOS AND INTAGLIOS.

Of various origin, 16th, 17th, and 18th centuries.

## CASE F. IN GALLERY I.

## Terra-Cotta Figures from Greece.

About B.C. 300.

Lent by WILLIAM ROME, Esq., F.S.A., C.C.

## Top Shelf.

- 1 Cupid on Eagle. *from Anthedon.*
- 2 Two Cupids, flying and beating cymbals. *„ Tanagra.*
- 3 Woman walking, her mantle (peplos) used as a hood, over which is placed a large sun-hat. *from Tanagra.*
- 4 Woman running and carrying another upon her back (the penalty for the loss of a game).
- 5 Matron (possibly Demeter) seated, her mantle used as a hood.
- 6 Youthful Eros (Cupid) flying and holding lyre. *from Athens.*
- 7 Woman seated on rocks, her hair enveloped in the sakkos. *„ Tanagra.*
- 8 Woman standing; her head encircled by a twisted wreath or diadem. *from Anthedon.*
- 9 Woman walking; she holds a writing table, and has her head covered with her mantle, and wears a large circular sun-hat. *from Anthedon.*
- 10 Girl flying; she holds a patera with fruit, and wears a short tunic. *from Anthedon.*
- 11 Woman standing, her mantle fallen to the waist. *„ Tanagra.*
- 12 Woman standing. *„ Anthedon.*

## Middle Shelf.

- 13 Europa carried away by bull (Jupiter). *from Corinth.*
- 14 Two girls kneeling and playing at the game of Astragalos. *„ Tanagra.*
- 15 Woman, wearing curious head-dress, and with her hands clasped together under her mantle. *from Tanagra.*
- 16 Female with amphora, standing before funereal stele. *„ Eretria.*
- 17 Winged figure (Eros) holding lyre. *„ Eretria.*
- 18 Two females in conversation seated upon a cippus. *„ Tanagra.*
- 19 Cupid in car drawn by two geese. *„ Tanagra.*
- 20-21 Two Erotes (Cupids) flying; one holds a lyre, the other a mirror-case. *from Eretria.*
- 22 Thalia, the muse of Comedy, seated on rocks, and regarding a comic mask. *from Tanagra.*

23 Aphrodite (Venus) lying on a couch (Kline), at the head of which a figure of Eros (Cupid). *from Tanagra.*  
 24 Woman kneeling, as if playing with astragaloi. *„ Tanagra.*  
 25 Woman standing, wearing peplos and himation. *„ Tanagra.*  
 26 Old woman seated and nursing a child. *„ Tanagra.*  
 27 Eros asleep on back of lion. *„ Tanagra.*

### Antique Bronze Figures.

#### EGYPTIAN.

28 Ra, the sun-god.  
 29 Osiris, mummiform, holding crook and flail.  
 30 Isis nursing her son, Horus.  
 31 The goddess Nit or Neith (the necklace of inlaid gold).

#### ETRUSCAN.

32 Archaic figure of Apollo ?

#### ROMANO-ETRUSCAN.

33 Vertummus holding a basket of fruits.  
 34 Hercules standing and wearing the Nemæan lion's skin.

#### ASIATIC GREEK.

35 Aphrodite standing.

#### GRÆCO-ROMAN.

36 Terminal ornament with janiform heads of Satyr and Nymph. Found at Torre del Greco.  
 37 Jupiter Conservator.

#### ROMAN.

38 Mercury, wearing winged diadem, and holding purse.  
 39 Boy holding cornucopia.

#### FLORENTINE, 15th Cent.

40 Boy seated and picking thorn from foot.  
 41 16th Cent. Dionysos (Bacchus).  
 42 Horse.  
 43-44 17th Cent. Replicas of the celebrated statues of the Venus de Medici at Florence and the Antinœus at Naples.





